

Nov 30, 80

DEC 10 1990

Dear Tom.

Here are the slides you requested. Most of the work has not been shown in Cleveland, but several of the "Drop-leaf Table" prints are currently at William Busta Gallery. I do have other variations of this series however.

I hope to hear from you soon; in the meantime, enjoy the holidays.

— Paul Ruffin

Making Forms

Noel Reifel: *Variable Editions*/Kent State University Art Gallery/15 January–10 February

By Charlene S. Engel

This exhibition consists of several groups of unique impressions. The major groups are *Tailor Triptych*, *Dazzle Paint*, *Hand/Turkey*, and *Envelope*. Reifel shows several impressions of each. In all of the groups, with the exception of *Envelope* where two plates are used, Reifel creates a thematic image—a camouflaged ship, a tuxedo jacket, a human hand—by using a single state of a single plate worked in intaglio. This image is used by the artist as a constant capable of myriad variations when the surface of the plate is inked and printed in different ways. Thus each print is unique, although the thematic image appears in all prints.

In these large and ambitious prints Reifel mixes schematic linear outlines which are clearly and energetically incised with monoprint embellishments on the plate surface. The simplified intaglio forms provide focus, but the surface enrichment gives the prints their visual interest. In the best there is a balance between intaglio and surface printing and a resonance between the techniques.

Reifel's approach is most interesting where several colors have been inked into the intaglio lines and the surface of the print has been inked in rich blacks as in *Tailor Triptych* #19, Right Panel (18" x 24"). In other cases, such as *Hand/Turkey* #15, (22" x 28") ink has been laid on the surface in a linear spectrum of color which produces an almost neon effect in contrast to opaque whites and grays. One of the most beautiful prints is *Hand/Turkey* #18 (22" x 28") where turquoise, pink, and brilliant yellow inks wiped in an almost painterly way are played off against the schematic images.

Reifel says of his technique that his chief concern is "to make the printing processes visible, *form-making* [rather than *form-reproducing*] acts.... The plates

themselves do not carry all the form content; they are scaffolds for further form making."

Reifel's concern for pattern and development in his prints is formal, and his imagery is rich in metaphors which underscore their formal content. In *Tailor Triptych* the relation of plate to print is an analogue for the relation between a suit pattern and the many finished suits that can be made from it. Reifel even includes "swatches" of fabric in the design on the plate to make this point. In *Hand/Turkey* he deals with the idea of patterns and matrices used in making art. The *Hand/Turkey* is the almost universal children's formula for making a Thanksgiving Turkey by using a tracing of the human hand as a starting point, finding geometric shapes within it, and then producing from these the schematized form of the bird.

In *Dazzle Paint* Reifel explores patterns which obscure objects rather than revealing them. ("Dazzle Paint" was a type of camouflage used on ships in World War I.) Reifel uses the binocular image of a ship, small in relation to the size of the plate as a whole, as though it is seen from a distance for his pattern. The many different inkings of *Dazzle Paint* suggest fog, (#1, 27) a poetic sunset reflected on the water, (#1, 36) and rain on choppy water (#2, 16). In some versions the ships all but disappear into the inky blackness, and in others the page is starkly white and the arbitrary geometry of the camouflage paint gets the attention.

Reifel is doing experimental work at one end of the spectrum of printmaking. His approach is not entirely new.

Artists like Noel Reifel are producing work which challenges the definitions applied to prints, blurring the boundaries between print, monoprint, and painting and eliminating the idea of editioning entirely by producing unique impressions. Reifel is inventing a rapidly evolving hybrid form, and one feels that the best is yet to come as he continues to make prints.

Charlene S. Engel is an art historian and artist who lives in Newport News, VA.

5839 Roc Marie Ave.
Kent, O. 44240

10/30/90

673-1008

OUTLINE RESUME

John Noel Reifel

Born: New York City, June 18, 1948

Education:

BFA cum laude, Pratt Institute, June 1970
Majors: Cinegraphics and Book Design

MA, Kent State University, December 1980
Major: Sculpture

MFA, S.U.N.Y. Buffalo, September 1983
Major: Printmaking

Non-academic Employment:

Designer-illustrator, Fujita Design Inc., New York
City, 1970

Free-lance designer and illustrator, 1970-76

Teaching Experience:

Part-time instructor, Pratt Institute, 1970-75

Instructor, The Printmaking Workshop (Blackburn's),
New York City, 1975

Instructor, Kent State University, Sept. 1976 -
June 1981

Associate Professor, K.S.U., Sept. 1986 (current)

Exhibitions:

53 National or international juried exhibitions

15 Regional juried exhibitions

50 Invitationals and group exhibitions

7 one-man shows and 2 two-man shows

Awards:

12 - 11 awards and purchase prizes for printmaking

award from Art Direction Magazine

grant for printmaking, C.A.P.S., New York State
1975

Exhibitions:

1970: William Penn Museum, Harrisburg, Pennsylvania, Group show

1971: William Penn Museum, Group show

Pratt Manhattan Center, Faculty show

Pratt Manhattan Center, Group show

Lebanon Valley College, Group show

1972: Lebanon Valley College, One man show, prints

1973: "17th Hunterdon National Print Exhibition," Hunterdon Art Center, Clinton, New Jersey (traveling show)

"16th North Dakota Print and Drawing Annual," University of North Dakota, Grand Forks

1974: Twentieth Century Gallery, Williamsburg, Virginia, Four person show, five prints each

Pratt Manhattan Center, "Art of the Book," Group show

"18th Hunterdon National Print Exhibition," Hunterdon Art Center, Clinton, New Jersey (traveling show)

Jacque Baruk Gallery, Chicago, Illinois, Five person show, five prints each

"19th Brooklyn Museum National Print Exhibition," (also shown at the Fine Arts Gallery of San Diego)

1975: "Davidson National Print and Drawing Competition," Davidson College, Davidson, North Carolina

"18th North Dakota Print and Drawing Annual," University of North Dakota, Grand Forks

Associated American Artists, New York City, Group show

"3rd U.S. International Print Exhibition," Lehigh University, Bethlehem, Pennsylvania (traveling show)

Museum of Modern Art, New York City, members gallery, Group show

1976: "11th National Silvermine Print Exhibition," The Silvermine Guild of Artists, New Canaan, Connecticut

Boston Printmakers 28th Annual Exhibition

- "20th Hunterdon National Print Exhibition," Hunterdon Art Center, Clinton, New Jersey (traveling show)
- "38th Area Artists Annual," Butler Institute of American Art, Youngstown, Ohio
- "May Show," Cleveland Museum of Art
- 1977: "Spokane National 1977 Print Competition," Cheney Cowles Memorial Museum
- "16th Bradley National Print and Drawing Exhibition," Bradley University, Peoria, Illinois
- "21st Hunterdon National Print Exhibition," Hunterdon Art Center, Clinton, New Jersey (traveling show)
- "19th Annual Exhibition of Prints and Drawings," Oklahoma Art Center, Oklahoma City
- "New Talent in Printmaking 1977," Associated American Artists, New York City, Seven person show, ten prints each
- Duffy/Gibbs Gallery, New York City, Six person show, six prints each
- Kent State University, Faculty show
- "Visiting Artists and Resident Faculty Exhibition," Blossom/Kent Art Program, Kent State University
- "May Show," Cleveland Museum of Art
- "Miami Graphics Biennial," Metropolitan Museum and Art Center, Miami, Florida (traveling show)
- 1978: "4th University of Dallas Print Invitational," University of Dallas, (also shown at Texas Christian University, Angelo State University, Midwestern State University and Tyler Museum of Art)
- "Cleveland/Toronto '78," Cleveland State University and Harbourfront Art Gallery, Toronto
- "Primera Bienal Del Grabado De America," Maracaibo, Venezuela
- "Trenton State College National Print Exhibition," Trenton, New Jersey
- "Miami University 2nd National Drawing and Print Competition," Oxford, Ohio

Faculty Show, Kent State University

"20th Oklahoma Print and Drawing Exhibition," Oklahoma Art Center, Oklahoma City, Oklahoma

"Boston Printmakers 30th National Exhibition," Boston Center for the Arts

"May Show," Cleveland Museum of Art

"12th Dulin National Print and Drawing Competition," Dulin Gallery of Art, Knoxville, Tennessee

"Visiting Artists and Resident Faculty Exhibition," Blossom/Kent Art Program, Kent State University

"National Exhibition of Works on Clay or Paper," Memphis State University

Walsh College Gallery, Three man show, Canton, Ohio

Faculty Show, Kent State University

1979: "Los Angeles Printmaking Society--6th National Print Exhibition," California State Polytechnic University and California State University, Domingues Hills

"Rockford Prints '79 International Prints Exhibition," Rockford College, Rockford, Illinois

New Image Gallery, Salem, Ohio, group show

Kent State University, Stark Campus, faculty group show

"National Print Competition '79," Bruce Gallery, Edinboro State College, Edinboro, Pennsylvania

Kent State University Faculty Drawing Show, Massillon Museum of Art, Massillon, Ohio

New Image Gallery, Salem, Ohio, One man show, etchings

A-Space, Cleveland, Ohio, Installation, Group show

"Re/View," The Print Club, Philadelphia, Pennsylvania, Group show

"Sculptors at Work," Porthouse Theater, Northhampton Township, Ohio, Group show

"Rip-Off in the '80s," Spaces Gallery, Cleveland, Ohio, Group show

"Surrealism Now," Spaces Gallery, Cleveland, Ohio,
Group show

"Animals: Celebration and Communion," Sonoma State University,
University of California at Davis, Alan Hancock College,
San Jose Museum; American and Canadian invitational

Kent State University Faculty Show

1980: "National Print Competition," San Diego State University

"13th National Print Exhibition," Silvermine Guild of
Artists, New Canaan, Connecticut

"23rd North Dakota Print and Drawing Annual," University
of North Dakota, Grand Forks, North Dakota

"24th National Print Exhibition," Hunterdon Art Center,
Clinton, New Jersey (traveling show)

College of Wooster, Wooster, Ohio, One man show of etchings,
lecture

"Works in Offset," Alternate Art Columbus, Group publication

"The Arts Consortium Competitive Exhibition for Visual
Artists," Cincinnati, Ohio, Regional group show (Ohio,
Indiana and Kentucky)

Coventry Art Gallery, Cleveland, Ohio, One man show, etchings

Kent State University Faculty Show

1981: "National Print Competition '80," Edinboro State University,
Edinboro, Pennsylvania

"9th Annual Juried Exhibition of Prints and Drawings,"
Second Street Gallery, Charlottesville, Virginia

"Animals: Celebration and Communion," San Jose Museum,
American and Canadian Group show

Coventry Art Gallery, Cleveland, Ohio, K.S.U. Faculty show

Arts Consortium of Cincinnati, One man show, etchings

Marshall University, Huntington, West Virginia, Group show,
four etchings

"Moravian College Print National," Moravian College,
Bethlehem, Pennsylvania

1982: "National Print Exhibition," Trenton State College, Trenton, New Jersey

"24th National Exhibition of Prints and Drawings," Oklahoma Art Center, Oklahoma City, Oklahoma

"National Competitive Graphics Exhibit," Tempo Gallery, Appleton, Wisconsin

"Works on Paper '82," FAVA Gallery, Oberlin, Ohio, Ohio regional show

"12th Annual Works on Paper Exhibition," Southwest Texas State University, San Marcos, Texas

"SAGA National Print Exhibition," Society of American Graphic Artists, New York City

Kent State University Faculty Show

1983: "11th National Juried Exhibition," Second Street Gallery, Charlottesville, Virginia, works on paper

"Ohio/Michigan Photography '83," FAVA Gallery, Oberlin, Ohio

Merrick Gallery, New Brighton, Pennsylvania, One man show of etchings and monoprints

"National on Paper Show '83," Terrance Gallery, Palenville, New York

"Ohio Print Exhibition," N.O.V.A., Bonfoey Gallery, Cleveland, Ohio

"The American Annual Works on Paper Exhibition," Zaner Gallery, Rochester, New York

"All Ohio 1983," Canton Art Institute, Canton, Ohio

Kent State University Faculty Show

1984: "28th National Print Exhibition," Hunterdon Art Center, Clinton, New Jersey (traveling show)

"4th Annual National Print Exhibition," Artlink Contemporary Artspace, Fort Wayne, Indiana

"6th Miami International Print Biennial," North Miami Museum and Art Center (traveling show)

"60th Annual Print Competition," Philadelphia Print Club

Kent State University Faculty Show

- 1985: "Variable Editions," Kent State University, One man show
- "Rockford International, Fourth Rockford College Juried Print and Drawing Biennale," Rockford, Illinois
- "15th National Print and Drawing Exhibition," Minot State College, Minot, North Dakota
- "4th Biennial Edinboro National Print Competition," Edinboro State University, Edinboro, Pennsylvania
- "Prints Ensuite," The Katonah Gallery, Katonah, New York, Group show, exhibited six prints in this show
- "29th National Print Exhibition," Hunterdon Art Center, Clinton, New Jersey (traveling show)
- "Prints Ensuite," Academy Gallery, Albany, New York
- "Blossom Festival School of Art Program, Resident Faculty and Visiting Artists Exhibition," Kent State University
- "Prints Ensuite," Pratt Graphics Center, New York City
- Kent State University Faculty Show

1986: "Heart of America National Print Exhibition",
University of Missouri,

"The 1986 May Show" Sixty-seventh annual
(received special mention for graphics)

"Award Winning Prints", invitational; curator:
Ofelia Garcia; Philadelphia Print Club (ten
artists; I showed eight prints)

"All Ohio 1986", Canton Art Institute, juried
regional show

HANPEX (selected works from original exhibition)
Drury College, Springfield, Mo.

HANPEX (selected works from original exhibition)
St Joseph Museum, St. Joseph, Mo.

Faculty Exhibition, K.S.U.

1987: "5th National Print Exhibition", Payne Gallery,
Moravian College, Bethlehem, Pa.

"More than the Sum of its Parts", The Mansfield
Art Center; group invitational, ten artists
(I showed nine prints)

"American Prints", University of Bangkok, Thailand;
group invitational

Faculty Exhibition, KSU

1988: "International Prints 1988", Silvermine Gallery,
Stamford, Conn., and John Szoke Graphics, NY, NY

"The 1988 May Show" Sixty-ninth annual
(print purchased for Cleveland Museum of Art)

"All Ohio Show", Canton Art Institute, juried
regional exhibition

Faculty Exhibition, KSU

1989: Two person exhibition, prints; Baldwin-Wallace
College; Berea, Ohio

Two person exhibition, prints; Souvenirs, Cleveland,
Ohio

"33rd Hunterdon National Print Exhibition", Clinton, N.J.
(traveling show)

"Monoprints", The Cleveland Center for Contemporary Art
Cleveland, Ohio; group invitational

1989 Kent/Blossom Resident Faculty and Visiting Artist
Exhibition; Kent State U.; invitational

"Year in Review", Cleveland Museum of Art, exhibition of work
acquired by museum for permanent collection

Faculty Exhibition, KSU

"Northeast Ohio Print Annual", William Busta Gallery,
Cleveland, five person invitational

1990: "Thirty-Fourth National Print Exhibition", Clinton, N.J.,
juried, travelling show

"One of a Kind", international, juried exhibition of mono-
types and monoprints; Sigma Gallery, N.Y.C., travelling show

"Rip Off on the Last Millenium", William Busta Gallery,
Cleveland; group invitational of copier art

Awards:

C.A.P.S. Grant (New York State) for printmaking, 1974-75

"11th National Silvermine Print Exhibition," purchase award, 1976

"Creativity 76," certificate of distinction for photography
(awarded by Art Direction Magazine)

"20th Hunterdon National Print Exhibition," Clinton, New Jersey,
purchase award, 1976

"May Show," Cleveland Museum, special mention for graphics, 1976

"Spokane National 1977 Print Competition," special commendation

"Primera Bienal Del Grabado De America," Maracaibo, Venezuela,
1978, honorable mention, purchase award

"Boston Printmakers' 30th National Exhibition," 1978, purchase award

"23rd North Dakota Print and Drawing Annual," Grand Forks,
North Dakota, 1980, purchase award

"The Arts Consortium Competitive Exhibition for Visual Artists,"
Cincinnati, 1980, 3rd prize, graphics

"National Competitive Graphics Exhibition," Tempo Gallery, Appleton,
Wisconsin, 1982, purchase award

"4th Biennial Edinboro National Print Competition," Edinboro,
Pennsylvania, 1985, 2nd prize, purchase award

"May Show 1986", Special Mention, graphics, Cleveland Museum of Art

"One of a Kind" International exhibition of monotypes and monoprints,
Sigma Gallery, N.Y.C., 1990, merit award

Public Collections:

Hunterdon Art Center, Hunterdon, New Jersey

New York State

Silvermine Guild of Artists, New Canaan, Connecticut

University of Dallas, Irving, Texas

Collection of the Municipal Council, Maracaibo, Venezuela

The Boston Printmakers, Boston, Massachusetts

University of North Dakota, Grand Forks, North Dakota

Tempo Gallery, Appleton, Wisconsin

Edinboro State University

Kent State University

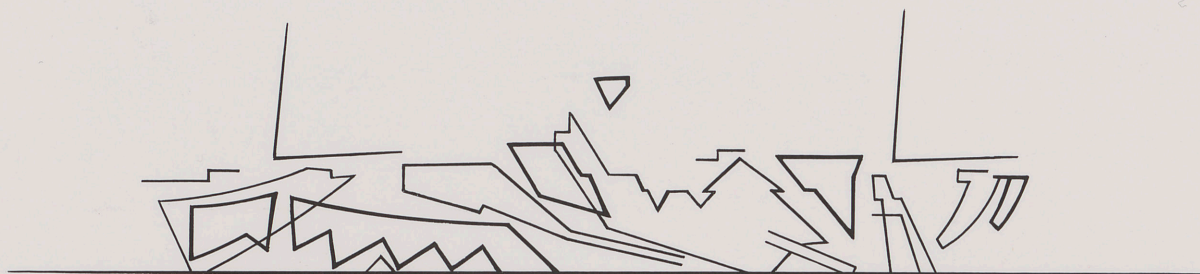
Cleveland Museum of Art

Grant Arnold Collection of American Prints, SUNY Oswego, NY

Butler Institute of Art, Youngstown, Ohio

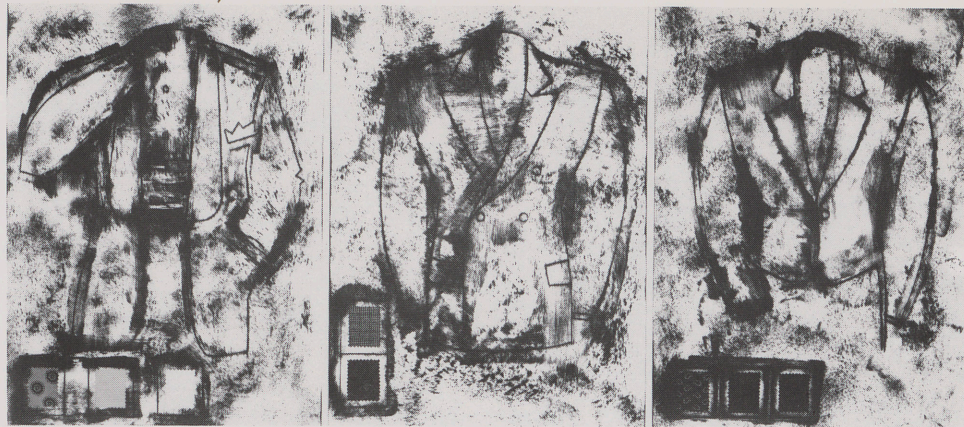
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v a r i a b l e ■ e d i t i o n s



n o e l ■ r e i f e l

INTRODUCTION



Noel Reifel's images arise out of a complex of concerns. They are layered with personal, autobiographical allusions, references to art history, puns, etc. — some standing bald-faced before the viewer, some peeping or winking at us from deeper layers. Those who recall his show four years ago at Coventry Art Gallery will be surprised at the changes wrought in the approach to the intaglio medium which these new works embody — and

yet, on closer examination there is a remarkable continuity of vision in all Reifel's work.

Since coming to Kent State University in 1976 to teach printmaking, he has pursued a reductive, schematic approach to both form and process concerns. For the past four years or so, this pursuit has led him to a complete re-examination of the printing (editioning) process itself. Reifel's new prints consist of a body of images, all different, from a single state of the plate. Printed in combinations of intaglio, relief and monotype methods, these images are not "states" of a plate on the way to a resolved final image, as printmakers are sometimes wont to produce. They represent an idea in flux (one is reminded of Plato's theory of Forms, in which the visible world is made up of nothing more than

approximations of the Idea.) The only constant in the prints is a spare, schematic etched form which, like a word, changes its meaning according to context.

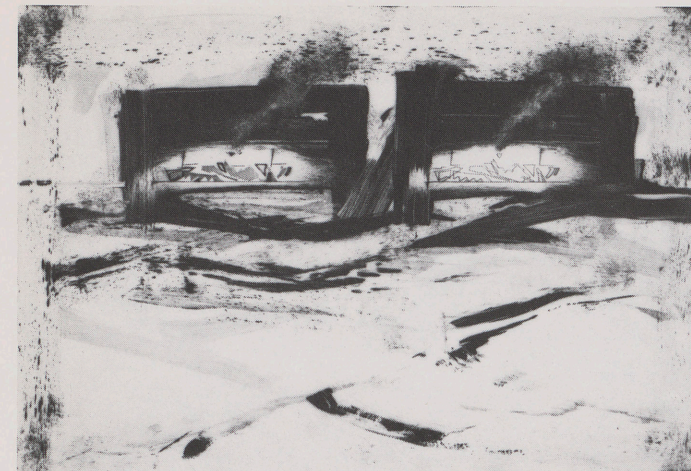
James T. Janson
Acting Director of the Galleries
Kent State University

During the past few years I have been producing editions in the form of a body of images, all different, from a single state of one plate. My concern is to make the printing processes visible form-making (rather than form-reproducing) acts. In other words, the plates themselves do not carry all the form content, they are scaffolds for further form-making. The prints are made both *from* and *on* the plates. The plates are basically etchings, but they are printed by a variety of intaglio, relief, and monotype methods. In a number of cases I have worked over the residual ink left on the plate after an impression is made, so that subsequent prints carry ghost images of previous prints. In some prints three or four prior print ghosts can be identified, the lighter the tone, the earlier the "generation." There has been no further working of the image after printing, no drawing, tinting, etc.



ABOUT PROCESS

Though printing is the last step in the process, my shift in thinking about printing has led inevitably to changes in both the kind of images and the formal development of these images on the plate. I have been using reductive, schematic forms in my work for some time; but in these new prints the initial, etched forms are even more simplified (with the exception of "Envelope" which is made from two plates and has a good deal of surface manipulation, texture, etc.), and the spaces they occupy, even more indeterminate than in my past work. Of course there is a dialectical relationship between imagery and process, so the influences flow in both directions.



ABOUT THE PRINTS



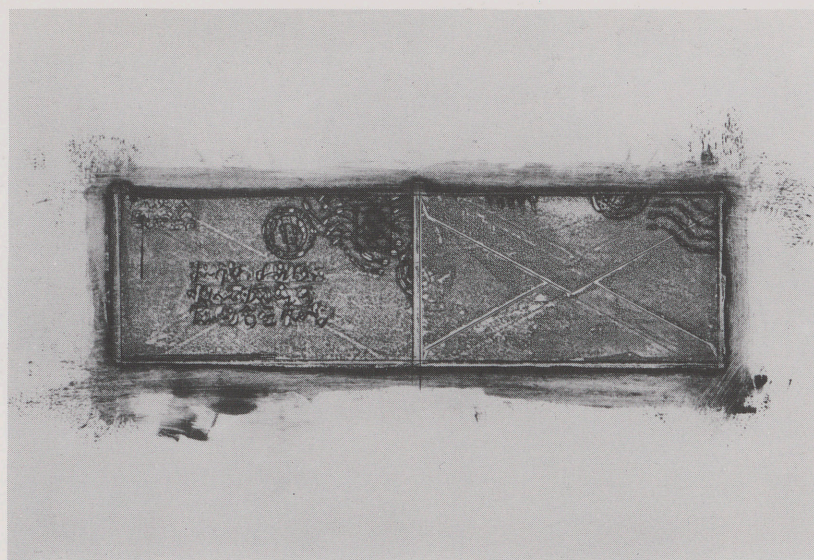
detail

When I lived in Brooklyn I often walked past a nineteenth century commercial building on Flatbush Avenue. In its top floor windows were three large, painted figures on sheet metal dating from the thirties or early forties, the only remains of a tuxedo rental business long gone. I often thought that I should photograph the figures, but never resolved to until after a trip to Italy where I photographed seemingly everything. On my return to New York I took my camera and walked to the spot to find the entire block leveled.

I always knew I would use that imagery eventually but it was seven years before the appropriate use suggested itself. "Tailor Triptych" was the first print in which I

planned from the outset to produce variations within the edition. The relationship of plate to print is similar to that of suit pattern to finished suit — the pattern dictates the shape of the garment, but not the material from which it is to be made.

The term "dazzle paint" refers to geometric camouflage painting used on ships during World War I. The subject has fascinated me since my childhood for personal (family history, etc.) reasons. Dazzle painting also has a curious connection to 20th century art history (cubist artists were among the original designers of dazzle paint). Finally, the choice of subject matter is important here for formal reasons because the act of dazzle painting ships is analogous to the act of printing variations from a constant plate matrix. The relationship of the ships to the viewer changes throughout the edition — sometimes standing out clearly, at other times camouflaged in the printing process. At times the envelopment of the plate in ink is analogous to the envelopment of ships in weather. At times the ships appear to be moving rapidly through the sea, at other times becalmed. Sometimes the ships



detail

appear to be near the viewer, sometimes far, etc. These kinds of relationships are not consciously “illustrated” in the prints. Rather, they are found in the dialogue between the constant ship image and the variability of the printing process. Sometimes I feel I am in control of the dialogue, at times I feel I am a spectator.

■

The “Hand/Turkey image” is based on a child’s schematic representation of a turkey derived from a tracing of his hand. It is an experience shared by generations of school children — part of our collective pop-culture heritage.

Finding a turkey in the silhouette of one’s hand is a remarkable imaginative act. It requires the distillation of a whole complex of perceptions about turkeys down to one characteristic, flat, schematic shape. After tracing his hand the child must project “turkey” into it and build up a conception of a turkey on this armature. The process is one of reduction followed by elaboration. The plate as a starting point with only a minimum of etched form is analogous to the hand as a starting point — an armature for a visual idea.

■

An envelope is a container and a conduit. An unopened letter is full of potential energy. Once opened it ceases to be a “thing”

and becomes a medium. Its “thingness” reemerges in another form if we save it. Then like a snapshot it joins the conjurer’s bag of tricks. It comes and goes as its evocative power overcomes its material presence. In this it is like a work of art.

In the “Envelope” prints I have tried to suggest this duality by at times obscuring, dematerializing, and at times revealing the image, made from soft-ground transfers of an actual envelope and stamp. In some prints I have, like the old trompe l’oeil painters, smuggled in real stamps.

■

BIOGRAPHY

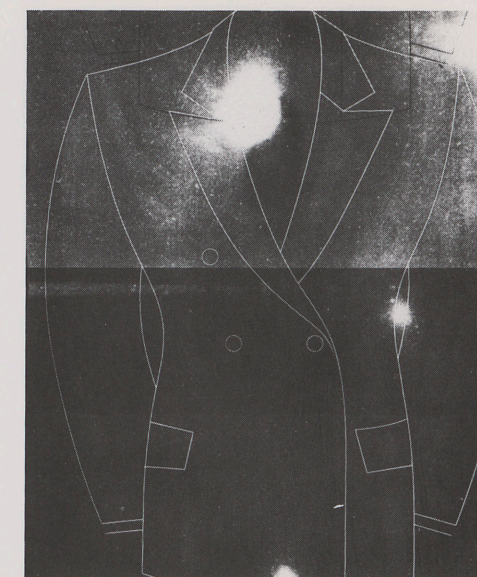


Born in New York City, June 18, 1948. Grew up in the city; Long Island; Raleigh, North Carolina; Lebanon, Pennsylvania; before returning to New York to study art at Pratt Institute in 1966. Summer jobs in factories, disc jockey, taught art to kids. B.F.A. cum laude, Pratt 1970.

Worked as freelance designer and illustrator while teaching intaglio and photoprintmaking processes part-time at Pratt. Also taught at The Printmaking Workshop (Blackburns) in 1975.

Came to Kent State University, Kent, Ohio in 1976 to teach printmaking and drawing. Received M.A. degree in sculpture at Kent in 1980. Subsequently, M.F.A. from S.U.N.Y. Buffalo in 1983.

Currently, Assistant Professor/Art and coordinator of Fine Arts Division, Kent State University.



detail

EXHIBITIONS

- 47 National or international juried print exhibitions
- 9 Regional juried exhibitions
- 40 Invitationals and group exhibitions
- 6 One man shows

AWARDS

- 9 Awards for printmaking
- Award for photography from *Art Direction* magazine
- CAPS Grant for printmaking, New York State, 1975

Jan 1985

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 88

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: J. Noel Reifel

PRESENT POSITION Assoc. Prof./Art
Kent State U.

DATE AND PLACE OF BIRTH: New York City, 6/18/48

CATEGORY/PRIMARY MEDIA: Printmaking

ART TRAINING (Schools, Scholarships, etc.):

Pratt Institute, BFA, 1970

S.U.N.Y. Buffalo, MFA , Printmaking 1983

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

Over one-hundred exhibitions, including national and international juried shows, regional shows, invitationals, oneman shows etc. Have exhibited all over the U.S., plus Canada, Thailand and Venezuela.

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

Numerous, nothing too earth shattering.

AWARDS: Ten awards for printmaking, one for photography from ART DIRECTION magazine, grant for printmaking from New York State Council for the Arts.

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 86

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: John Noel Reifel

DATE AND PLACE OF BIRTH: June 18, 1948, New York City

PRIMARY MEDIA printmaking

ART TRAINING - Schools, Scholarships, etc.: BFA Pratt Institute, 1970

MA Kent State U., sculpture, 1980

MFA SUNY Buffalo, printmaking 1983

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

52 National or international juried competitions (prints)

10 Regional juried competitions

43 invitationals and group shows

6 one man shows

COLLECTIONS WHICH NOW INCLUDE YOUR WORK: New York State; Collection of Municipal Council, Maracaibo, Venezuela; Hunterdon Art Center, Clinton, N.J.; Silvermine Guild of Artists, New caanan, Conn.; University of Dallas; The Boston Printmakers; University of North Dakota, Grand Forks; Edinboro State University

AWARDS:

10 awards for printmaking

Award for photography from ART DIRECTION magazine

CAPS grant for printmaking, New York State, 1975

PRESENT POSITION:

Associate Professor of Art, and Coordinator of Fine Arts Division,
.....Kent State University.....

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

June '77

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: John Noel Reifel

DATE AND PLACE OF BIRTH: 1948, New York City

PRIMARY MEDIA Intaglio

ART TRAINING - Schools, Scholarships, etc.: B.F.A. Pratt Institute, cum laude, 1970

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN: Approx. thirty group shows since 1971 including: Duffy/Gibbs Gallery, 1977; Associated American Artists "New Talent 1977"; 19th Print and Drawing Annual, Okla. Art Center, 1977; 17th, 18th, 20th, and 21st Hunterdon National Print Exhib., 1973-4-6-7; 16th Bradley National, 1977; Spokane National Print Exhib., 1977; 11th Silvermine National Print Exhib., 1976; Boston Printmakers 28th Annual, 1976; 3rd U.S. International Print Exhib., 1975-6; Davidson National, 1975; Associated American Artists, 1975; 16th, and 18th North Dakota National Print and Drawing Annuals, 1973 and 1975; 19th National Brooklyn Museum Print Exhib., 1974; etc.

COLLECTIONS WHICH NOW INCLUDE YOUR WORK: Hunterdon Art Center, Hunterdon, N.J.
Silvermine Guild, New Caanan, Conn.
New York State

AWARDS: C.A.P.S. (New York State) Grant for printmaking, 1974-5
11th Silvermine Nat. Print Exhib., purchase prize, 1976
20th Hunterdon Nat. Print Exhib., purchase prize, 1976
May Show, Cleveland Museum, special mention for graphics, 1976

~~PRESENT POSITION:~~ Spokane National Print Competition, hon. mention, 1977

Present Position: Instructor of printmaking, Kent State U., Kent, O.

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

NOV 12 1976

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: John Noel Reifel

DATE AND PLACE OF BIRTH: June 18, 1948 New York City

PRIMARY MEDIA Printmaking

ART TRAINING - Schools, Scholarships, etc.: BFA Pratt Institute (cum laude) 1970

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN: Approx. twenty-five group shows since 1970 including: William Penn Museum, Harrisburg, Pa.
Jacque Baruk Gallery, Chicago
Brooklyn Museum
Museum of Modern Art
A.A.A. Gallery, New York

One man show, Lebanon Valley College, Annville, Pa., 1972

Two man show, Lebanon Valley Art Assoc., Lebanon, Pa., 1976

COLLECTIONS WHICH NOW INCLUDE YOUR WORK: My work is currently being handled by the following galleries: A.A.A. Gallery, New York City
Weyhe Gallery, New York City
Far Gallery, New York City
Graphic Arts Gallery, New York City
Arts Graphica Gallery, Brooklyn, N.Y.

AWARDS: C.A.P.S. (New York State) grant for printmaking, 1975

11th Silvermine Nat. Print Exhibition, 1976, purchase award

Hunterdon nat. print Exhibition, 1976, purchase award

PRESENT POSITION: Instructor, School of Fine and Professional Arts,
Studio Arts Dept, Kent State University

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.